

1954

## Should art be taught as an art or a craft?

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SHOULD ART BE TAUGHT AS AN ART OR A CRAFT?

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SHOULD ART BE TAUGHT AS AN  
ART OR A CRAFT?

by

FRANCES J. LAKE

A problem submitted in partial fulfillment  
of the requirements for the Master of  
Science Degree

University of Massachusetts

1954

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CHAPTER I  
THE INTRODUCTION

## CHAPTER I

### THE INTRODUCTION

Purpose of the Problem -- This problem is undertaken because of the divergence of beliefs and practice in the field.

Art Education in the Public Schools -- Many art specialists are doing an outstanding job of applying the aims of general education to their work. This is by no means a new trend, and there is sufficient evidence that it can be done successfully.

Some art teachers place the emphasis of their teaching on the gifted few, while the majority of the class work to a set of specifications which results in a stereotyped sameness.

Others follow the free-expression movement to the extent that teachers and supervisors are onlookers.

Some teachers hold that general educational aims and practices cannot be applied to this specialized field.

Psychological and Rehabilitative Value -- In cases of individual difference, such as the physically handicapped child, the art activity may serve a recovery or rehabilitative purpose. Arts and crafts have long been used as a means of diversion: in recent years the psychologists, among them Dr. V. Lowenfeld who will be quoted in this study, have realized the emotional release and mental growth value. This is of importance in the classroom.

Nature of Study -- This study will include a background of art education in the public schools, and will evaluate

evolving methods and their educational value in terms of general educational aims and practices.

CHAPTER II

OUTLINE OF PROCEDURE



## CHAPTER II

### OUTLINE OF PROCEDURE

Specific Purposes of the Study -- The field of the questionnaire research has been stated in the preceding chapter. The more specific purposes of the problem are stated below in the ten methods of teaching and philosophy.

1. By free and unhampered expression.
2. By guided creativity.
3. By teaching principles or facts (such as color and perspective).
4. By presenting several successful techniques but urging development of own.
5. By never presenting techniques.
6. By extensive source work for understandings
7. By a succession of crafts.
8. By diversified work in several areas (such as painting, crafts, appreciation).
9. By correlation with other subject matter (such as English, science, social-studies).
10. By the attitude:
  1. "Follow these directions"
  2. "Experiment to discover how"

Space was provided for individual teachers to check methods used and frequency of use, type of pupil for whom methods are particularly suited; and evaluation of methods whether or not they are in use.

Techniques of Obtaining Information -- The means of gathering the information for this study will be threefold:



- a. A checklist type of questionnaire to 250 public school art teachers and supervisors of New England.
- b. Research in books dealing with public school art education, and occupational and mental therapy.
- c. Consultation with therapists at the Bay State Rehabilitation Center of Western Massachusetts, Municipal Hospital, State Street, Springfield, Massachusetts.

Statistical Procedure -- Each section of the returned questionnaire will be evaluated in terms of percentage of the number of participants, and presented in tables dealing with the following data:

1. Frequency of use.
2. Adaptation to pupil types.
3. Teacher's rating of the technique.

CHAPTER III

THE EVOLVING ART PROGRAM

### CHAPTER III

#### THE EVOLVING ART PROGRAM

As a field not as well established as the older school subjects, art presents many problems to the school systems and to art specialists. Chief among the difficulties is the approach. The last word on method cannot be put down, for it can never be a positive and finished formula. The term "field" rather than subject implies the many different types of expression representing many media and techniques. While these are ideally integrated in the elementary school, there is still a great need for general improvement in philosophy of teaching and methods. The few well trained specialists in the field have been doing magnificent work for over three decades. Their aims are found in the objectives of education in general.

There have evolved four methods of teaching in this field since it was introduced into public schools during the first decade of the twentieth century.

The first of the four methods which came into being in the early 1900's was the:

Directive Method which followed certain prescribed rules, usually dictated step by step. The teacher assumed that his aesthetic judgment was beyond anything the pupil could create. An examination of the products of art education of that era reveal stereotyped patterns of geometric or formalized floral forms. This method had one phase which was worked out on dotted paper, and each class was directed to "count down so

many dots and over to the left so many dots, place a dot" until the prearranged pattern emerged. The values were stated in terms of developing neatness, accuracy, patience, and manipulative skill. Its disciplinary value was high. There were published manuals and books on such work as paper folding, cardboard construction, raffia work, basket weaving, and in the industrial arts field exercises in wood working and wrought iron. Examples of dictated directions were to be followed explicitly. Creativity was stifled.

The next method which developed about 1900 was part of the free expression movement of general education:

Free-Expression Method was reactionary to the directive method. There were no standards to be met in regard to the handling of media, to techniques, or even to aesthetic values. The child was absolutely free to express his uninhibited inner self. What he produced was of no concern as long as the child had been happy while he worked. Process rather than product was emphasized, and if adults could not understand it, the proponents of this method thought it was because adults lacked insight into child concepts and understandings.

In the twenties, Mr. Frank Cizek of Vienna was a champion of this method. He was sincere in his belief that the children did not respond to outside stimuli, but that each child expressed only his inner feelings and made his own creation apart from outside influences.

Many trained art teachers favored this method, and still use it. The only approach was to make materials available,



assume the role of the observer, and let the children have freedom to express themselves. Results were never evaluated, no constructive criticism was given, as the thought of such procedures were frowned upon.

The third method to come into practice during the thirties was:

The Eclectic Method - this can be described as a compromise between the directive and free expression methods. Strangely enough, it was first one and then the other method rather than a merger of the two. Dewey recognized the fallacy of attempting a compromise between two faulty extremes when he said:

A change in direction is necessary. Unfortunately, the history of the schools, not only in art but in all lines, shows a swing of the pendulum between two extremes, though it must be admitted that the simile of the pendulum is not a good one, for the schools remain, most of them, most of the time, near one extreme, instead of swinging periodically and evenly between the two. The metaphor of the pendulum is faulty in another respect. It suggests that the solution lies in finding the mid-point between the two extremes which would be at rest.

What is really needed is a change in direction of movement. This new direction - controlled by two great principles: (1) participation in something inherently worthwhile, or undertaken on its own account, (2) perception of the relation of the means to circumstances.<sup>1</sup>

The fourth method currently being practiced in the middle of the twentieth century goes by several titles, such as:

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(1) Dewey, John; Barnes, Albert; and Others, Art and Education, Merion, Pa.: Barnes Foundation Press, 1929. p. 168.

Meaningful Art Education - the New Art Education. This is Art Education 1952, and a host of other titles to explain new trends. Purpose in this new theory is now held to be essential, and there relation of means to consequences play their parts in this area of education as in other general subject matter fields. Art education today draws upon the facts of learning and growth that highlight human needs and suggests effective ways of meeting them. It helps to interpret knowledge, and clarify, stimulate, and extend the learning of the child. The work grows from the manipulative stage to a more mental and social group undertaking where individual experiences contribute to the whole. (The account of the mural on page 16 is illustrative.)

The abilities of children to investigate and to learn through activities, in which they can find success and satisfaction, are no longer neglected. For these students, engaging in the democratic group activity of a workroom, there is a high social value. This answers the problem of many teachers who could not have conformed to the pattern established in the traditional classroom.

CHAPTER IV

ELEMENTARY ART EDUCATION

## CHAPTER IV

### ELEMENTARY ART EDUCATION

During the first six grades all of the work is common to all children. It is so with art. Regardless of talent in this particular field, all children have the same needs for creativity, appreciation of, and the socializing aspects of art activity. When the child is constructing something as part of the group plan, he is learning both creative and social values. When the group makes choices of materials and colors, and again, when he helps to evaluate the product, he is developing appreciation. This is increasingly recognized as important to personal growth. Individual differences are recognized and respected as they are in any other subject field.

Achievement differs, but meaningful participation in the arrangement of furniture, perhaps in the schoolroom library corner; arrangement of books and plants on a table; as well as the more common creative and manipulative expressions fill a universal need. Art education embodies the facts of learning and growth: the development of the child is evaluated with the quality of the product. Critical thinking, choosing, planning, and evaluating are essential to everyday life as they are to creativity. Thus, opportunity for free expression in the arts is not enough. A central theme provides major social interests which are the basis of the common curriculum.



Art in everyday living surrounds the child. Interest increases with knowledge. Learning for the very young child is manipulative and exploratory. The media, whether clay, finger paint, wood and nails fascinate him, and he must find out what he can do with them. His efforts are in keeping with his muscular and sight coordination, his interest span, so that we may say that his achievement is related to his capacities. These aptitudes may differ with media of expression. Later the child will represent familiar things. "This is a worm, or a tree." Sometimes it will not look like a worm or a tree to an adult. That is of no importance in the first grade, and should be treated with respect.

However, as children mature they interpret familiar things. Left to their own devices they repeat until they are weary. (Schema, is the word applied to these repetitions.) The teacher must lead individuals and the group to further growth. With such direction the children see that their pictorial drawings of such community workers as the policeman, the fireman, the farmer, cannot very well be drawn to one pattern of representation. (This schema of people is usually a highly stylized side view.) The degree to which creative expression is correlated with other studies is relative to understandings and interest.

The vividness and clarity of certain events, informal discussion by the class before and during the activity will stimulate unique and fresh ideas. The enthusiastic teacher,

alert to the children's interests and experiences will be able to avoid triteness. Some teachers with limited art training, traditional physical appearance of classroom, and few materials with which to work, will still have the dynamic interests and resources of the community by which the children can be guided. Since communication of ideas is of prime importance to grade two and three children, there will be plenty to say. At this stage art specialists and grade teachers are opposed to the development of skills and techniques except as incidental accomplishments.

There are certain things that children like to do in elementary grades. They can be classed as follows:

The Manipulative Impulse is the tendency to find satisfaction in handling materials and tools. This gradually grows into the desire to represent or construct certain environmental needs.

The Investigative Impulse is the tendency to be curious, to desire to know "why" and "what for" gradually developing into the experimental attitude. Upon the development of this ability rests the growth and success of all modern learning. It is the aspect which was ignored in the directive method.

The Aesthetic Impulse is the tendency to find satisfaction in form, color, space relations, light and shadow, and unity or composition. It is the desire to express ideas and feelings in manipulation with imagination.

Art education is not just a remote subject associated with past masters and great living artists. It is alive and in use about us. It is seen in the homes in which we live, the cars in which we ride, in the clothes we choose to wear, in the purple cow created by a six year old, as well in the great wonders of the universe. Perhaps these things can be challenged as not being the object d'art of the traditional school. They are not, to be sure, but they are the modern application of design, color, texture, into things of beauty for everyday use. They are the developing part of our culture, as opposed to the preservation of past culture, which was part of the early aim of art education.

The Social Impulse is the tendency to find satisfaction in the sharing of interests and activities. In art activity group dynamics work to great advantage in civic enterprises. The making of a mural to improve a wall space in a blank corridor is such an activity. The aims are discussed and listed for clarity of concepts and plan. Each child after the first makes its contribution with regard to the development as he finds it. He arranges forms and colors in relation to what has been done. Finally the creation of the group emerges as a cooperative group action. The whole should be more than the sum of the individual workers.

By contrast, suppose the same mural activity started with a discussion that brought forth the same aims and agreement. Let the class work as individuals at each desk with



each choosing the objects which he will make. Suppose it is the pictorial story of their trip to the fire station. The objects line up in this way:

1. Fire station ..... John
  2. Hardware store next to fire station ..... Danny
  3. Fire engine ..... Robert
- And so on, until each child in the room has a part.

Each would make his individual drawing with no relationship in space, color, or design to the others. Assembly of the parts by staples and paste on the large background, and filling in of space to complete the mural would be the procedure.

Introduce:

1. Common group interest: planned and executed by all members of the class.
2. Composite of pupil creations.
3. Group dynamics lacking because there would be no cumulative group experience growing with work progress.

Art education endeavors to use the previously listed natural impulses to creative activity by providing diversified work. The list is flexible according to trends and needs. The work is guided to encourage all to be creative in selection and arrangement of material, to recognize and enjoy beauty wherever it is found, and to enjoy the satisfaction of group creations.

Types of Elementary School Art Programs -- For the first six grades appropriate work in art centers around problems and needs of society.

- A. Some systems center their interest around fields of material supply such as: (1) food, (2) clothing, (3) shelter and home, (4) furnishings, (5) utensils, (6) books and other publications. For each grade there will be learning material in each of the six fields.
- B. Some systems have a social studies approach, taking into account peoples past and present.
- C. Other groups use the seasons and holiday interest for art stimulation.
- D. Correlation with other subject matter furnishes motivation in some schools.
  - 1. Relationship of fine arts to past and present - found in books, museums, and periodicals. It is conceivable that such a carry-over from historical art to the needs of today could be active rather than wholly passive.
  - 2. Relationship to geography. Studying the commodities, customs, handwork, transportation, and the practices of people of other countries, provides a rich background of understandings. Products of import, export, water and air routes, climatic differences can make important contribu-

tions to international concepts and furnish rich and varied art subjects.

3. Relationship to history. Activities are used as subjects for art development. In studying peoples of the past, their methods of daily life, food, clothing, transportation, communications, trade, etc., as well as for cultural understandings of mutual interest and value.
4. Relationship with arithmetic. All common problems of art activity deal with measurement, proportion, or quantity. Whether it is the young child computing in a construction problem that his object must be twice as long as it is high, or a sixth grader making use of arithmetical facts and his skill at mensuration, arithmetic finds a valid application to art expression. Problems of construction and economy of materials provide a natural motive for applied arithmetic.

It is evident that art should not be an isolated subject, with its skills separated from daily use. For instance, in the teaching of color facts, which are well understood at the sixth grade level, there must be a meaningful application to color in daily use.

Classroom for Elementary School Art Experience -- Most of the primary grade art work is done in the classroom. Simple equipment offering a variety of tactile experiences such

as malleable materials, construction materials of different textural qualities, and simple colors and tools are needed.

However, there has been a growing trend, particularly in the western part of the United States to equip a room for diversified construction and experimental work. To a room of this kind a teacher may take a group to do work which is not possible in the regular classroom. Some few schools have assigned an art teacher as consultant and guide of research and construction. This room is usually located where noise of work will not annoy or disturb other classes. Storage closets, supply and tool cabinets, running water and sinks, floor space for movable tables, benches, chairs and exhibition space are provided.





## CHAPTER V

### INTERPRETATION OF ELEMENTARY SCHOOL DATA

The Checklist Questionnaire Returns - from the thirty six elementary school art teachers and supervisors who contributed to this study indicate that art has achieved status as an integral part of the learning program due to its growing relationship to other areas of learning. It is closely interwoven in the course of study, and can no longer be regarded as an extra to provide busy work. This working basis is of reciprocal value. Without it art work would scarcely be worth incorporation into the program.

Another encouraging fact worth noting on the returns, as indicated in Table II, is that art is not regarded as a subject in which few will excell. It is part of life's needs for everybody, and as such finds many practical applications in the elementary schoolrooms. Awareness of art in community projects brings awareness of community needs. Conservation of town or area beauty spots calls attention not only to the practical, natural science aspect of nature, but to the beauty. Awareness of good choice of each day's clothing, taking into account harmony of color, helps toward developing an awareness of personal appearance: the wise teacher can do this without fostering vanity. School needs such as bulletin displays, the garden areas in some of the new school buildings, the planting of shrubs and trees on Arbor day all employ artistic consideration.

Consensus of 35 Elementary Art Teachers and Supervisors -

In order to organize results the returns are shown in percentages in Table I below.

TABLE I

SUMMARY OF OPINIONS REGARDING METHODS AND PHILOSOPHY

METHODS OF TEACHING ART	FREQUENCY OF USE			
	Always	Often	Occasionally	Never
1. By free and unhampered expression	41½%			
2. By guided creativity	50%			
3. By teaching principles or facts (such as color and perspective).			Color 47%	77½%
4. By presenting several successful techniques but urging development of own.	NOT ANSWERED			
5. By never presenting techniques.				97%
6. By extensive source work for understandings.	NOT ANSWERED			
7. By a succession of crafts.				97%
8. By diversified work in several areas (such as painting crafts, appreciation.		61%	38½%	
9. By correlation with other subject matter (such as English, science, social studies.	100%			
10. By the attitude:				100%
1. "Follow these directions"				
2. "Experiment to discover how"	100%			

From this table the following conclusions can be drawn:  
A 100% majority favors the teaching of art as an art rather than as a craft.

Philosophy: 100% believe in experimentation to discover how. None believe in following directions during creativity.

Understandings: 100% believe in correlation with other subject matter. 61% favor diversified work in several areas (such as painting, crafts, appreciation) often, while 38½% said occasionally.

The four "nevers" represent strong feelings:

1. 77½% never teach facts (such as color and perspective). 47% crossed out perspective and stated that they do teach simple color facts occasionally.
2. 97% never present techniques.
3. 97% never teach a succession of crafts.
4. 100% never ask the children to follow directions.

Expression: Free and unhampered expression is used always by 41½%. It is interesting to note that the teachers who favor this method have taught 10½ years.

Those who teach by guided creativity are 50% of the 36 teachers who participated, and they represent some people with 10½ years of experience.

These returns represent marked progress in art education. It is no longer taught as hand work apart from general education as it was in the first two decades of the twentieth century. Neither is its subject matter entirely separate from the other subjects taught.

Consensus of Elementary Teachers Regarding The Use of the Ten Methods for Three Types of Learners is represented in Table II on the following page.



TABLE II

SUMMARY OF OPINIONS REGARDING METHOD FOR THREE  
DIFFERENT TYPES OF LEARNERS.

METHODS OF TEACHING ART	BEST ADAPTED TO WHAT TYPE OF LEARNER		
	Average	Talented	Indiff- erent
1. By free and unhampered ex- pression.	41%		
2. By guided creativity	50%		
3. By teaching principles or facts (such as color and perspective).			
4. By presenting several success- ful techniques but urging development of own.			
5. By never presenting techni- ques			
6. By extensive source work for understandings.			
7. By a succession of crafts.			
8. By diversified work in several areas (such as painting, crafts, appreciation.)			
9. By correlation with other sub- ject matter (such as English, science, social-studies.)			
10. By the attitude: 1. "Follow these directions" 2. "Experiment to dis- cover how"	100%	100%	100%

From the above table it is evident that traditionalism  
has disappeared from elementary school art.

1. None of the 36 teachers believe in the following of  
directions which thirty years ago was the only method in use  
for average and indifferent students who would not pursue a

career in art. The practice of having a class work to directions while the teacher gave special time and help to the talented few was a common one when art teaching was new. The proponents of the method were sincere in their belief that it was a good method.

2. 100% of the participants believe in experimentation to discover how for all types of learners. This, in its newest form, implies guidance by the teacher when it is necessary.

3. 91% of the teachers (all who checked this item) believe either in free or unhampered expression or guided creativity with a  $8\frac{1}{2}\%$  strength in the latter. Almost the same people (one exception) checked the unhampered expression for two groups of learners.

It is interesting to note the area of least returns on Table II. None of the specific approaches to subject matter is marked, nor are the various types of creative expression. What has been marked bears evidence that philosophy and the psychology of the child's art experience is more important in the minds of these teachers than the work of art itself. This will be an important point to watch as we compare returns from junior and senior high schools.

Rating of Techniques by 36 Elementary Teachers and Supervisors shows a strong relationship between belief and practice as indicated in Table III on the following page.

TABLE III

SUMMARY OF TEACHER RATINGS OF THE 10 METHODS ON THE CHECKLIST QUESTIONNAIRE.

METHODS OF TEACHING ART	TEACHER'S RATING OF TECHNIQUE			
	Excel.	Good	Fair	Poor
1. By free and unhampered expression.				
2. By guided creativity				
3. By teaching principles or facts (such as color and perspective.)			50%	41%
4. By presenting several successful techniques but urging development of own.				
5. By never presenting techniques				100%
6. By extensive source work for understandings				
7. By a succession of crafts.				94%
8. By diversified work in several areas (such as painting, crafts, appreciation).				
9. By correlation with other subject matter (such as English, science, social-studies.)	100%			
10. By the attitude: 1. "Follow these directions" 2. "Experiment to discover how"				

This table deals with ratings on specific methods.

100% approval of correlation with other subject matter.

There were three techniques which were rated as poor,

namely:

94% are against a succession of crafts.

100% believe that presenting techniques is poor.

91% have marked the teaching of principles or facts as either fair or poor.

It is significant to note that this table is against the methods that were in use when art education was added to the school curriculum in the early part of the twentieth century.







## CHAPTER VI

### INTERPRETATION OF JUNIOR HIGH SCHOOL DATA

The Purposes of Junior High School Art Education are those of general education, and have no intention toward training artists. The creative or expressional, appreciative, and social purposes of the elementary school continue with a more mature development of insight and understanding. At this age children's immediate needs are important. They are keenly aware of materialistic choice trends and can develop aesthetic appreciation. By the time ninth grade is reached most of them have a nearly mature ability in the aesthetic and economic choice of clothing, for instance. Also, at this age, there is less random art activity: ideally the individual is allowed sufficient freedom for reflection toward his work, and in group discussion of aesthetics every attempt is made not to limit art with dogmatic rules.

Courses founded upon knowledge gleaned from other subject areas give opportunity for reconstruction of experience which is a desirable basis for subject matter. Art as an expressive language can find clarity only in subjects which are understood with the same degree of clarity.

The following returns from 47 junior high school art teachers and supervisors shows that at this age level the children are using understandings gained in school subjects. There is a trend in the direction of source work for understandings.

Consensus of 47 Junior High School Teachers Regarding the 10 Methods of Teaching on the checklist questionnaire are clarified in Table IV below.

TABLE IV

SUMMARY OF OPINIONS REGARDING METHODS AND PHILOSOPHY

METHODS OF TEACHING ART	FREQUENCY OF USE			
	Always	Often	Occas- ionally	Never
1. By free and unhampered ex- pression.		96%	.04%	
2. By guided creativity		46½%		
3. By teaching principles or facts (such as color and perspective).		51%		
4. By presenting several suc- cessful techniques but urging development of own.	31%			
5. By never presenting tech- niques.				.06%
6. By extensive source work for understandings		40%		
7. By a succession of crafts.				
8. By diversified work in sev- eral areas (such as paint- ing, crafts, appreciation).	61½%			
9. By correlation with other subject matter (such as English, science, social- studies).		65½%		
10. By the attitude: 1. "Follow these directions" 2. "Experiment to discover how"	74%			

There is a wider range of opinion among the junior high school teachers than among the elementary group. The emphasis

has changed from always to often on methods 1 and 2. 50% teach facts often which is a decided change from the elementary procedure; techniques gain 30%; source work gains 40%; while correlation with other subject matter drops off from 100% always in the elementary grades to 65% often in the junior high schools.

Facts, such as properties of color and design, are considered to be important in the junior high school. They are taught to the same degree that English grammar rules are stressed by the language teachers. However, only the principles are taught, but no hard and fast rules of application can be insisted upon. The time has passed in art education when a dogmatic belief that all tree trunks must be painted with black, brown, or gray color: or some other such ridiculous rule set up as a criterion of good design. Creativity is the principal object, and its growth and development are to be aided and encouraged by intelligent application of the principles of art. Perhaps an apt parallel could be drawn by considering that the laws of physics aid and direct the physicist in his exploratory work, but his contribution is a new creation for which there were no rules.

With greater muscular control and mature sight children in the junior high schools have the necessary dexterity to develop techniques. Boys are particularly able to cut very fine blockprint plates, or in some cases work well in the various styles of woodcarving. However, the degree of skill is apart from the creative aspect of the work.



Correlation is supplanted by individual interests.

The Diversified Opinion of 47 Junior High School Teachers Regarding Methods and Learning Types of Pupils is clarified in terms of percentages on Table V below.

TABLE V

SUMMARY OF OPINIONS REGARDING METHODS BEST SUITED TO  
THE DIFFERENT TYPES OF PUPILS

METHODS OF TEACHING ART	BEST ADAPTED TO WHAT TYPE OF LEARNER		
	Average	Talented	Indif
1. By free and unhampered expression.		$\frac{1}{50}\%$	
2. By guided creativity.	80 $\frac{1}{2}\%$	72%	
3. By teaching principles or facts (such as color and perspective).	40%	21%	17%
4. By presenting several successful techniques but urging development of own.	51%		
5. By never presenting techniques.			
6. By extensive source work for understandings.	34%		
7. By a succession of crafts			
8. By diversified work in several areas (such as painting, crafts, appreciation).	72%		14 $\frac{1}{2}\%$
9. By correlation with other subject matter (such as English, science, social-studies).	61 $\frac{1}{2}\%$	61 $\frac{1}{2}\%$	70%
10. By the attitude:			
1. "Follow these directions"			
2. "Experiment to discover how"	78 $\frac{1}{2}\%$	82 $\frac{1}{2}\%$	70%

Unhindered expression for talented children only is endorsed by only  $\frac{1}{50}$  % which is a decidedly different opinion of the 41% of elementary returns favoring this method for average and talented children.

Some teachers favored a technique for two or three groups, namely,

Guided creativity -- two groups 72%, while the other  $8\frac{1}{2}$ % preferred it for average pupils.

Teaching of principles and facts -- is regarded as a good method for all groups, but favored by 40% for average pupils.

Diversified work in several areas (such as painting, crafts, appreciation) -- is favored by 72% for average learners, and  $14\frac{1}{2}$ % for indifferent learners.

Correlation with other subject matter -- considered important to  $61\frac{1}{2}$ % for average and talented, 70% for indifferent pupils.

The attitude experiment to discover how is considered very important by  $78\frac{1}{2}$ % for average,  $82\frac{1}{2}$ % for talented, and 70% for indifferent pupils.

It can be assumed that greater individual interests and more diversified application of methods will result in wider activity areas and many different undertakings going on simultaneously. Only when correlation of subject matter is the method in use can the whole be unified, or contribute to a

unit of work in another field.

The Teachers' Rating for Methods Listed, and Their Value for junior high school teaching can be ascertained by a study of Table VI below.

TABLE VI

CONSENSUS REGARDING TEACHING METHODS IN JUNIOR HIGH.

METHODS OF TEACHING ART	TEACHER'S RATING OF TECHNIQUE			
	Excel.	Good	Fair	Poor
1. By free and unhampered expression.		91%		2%
2. By guided creativity		93½%		
3. By teaching principles or facts (such as color and perspective).		51%		
4. By presenting several successful techniques but urging development of own.			47%	
5. By never presenting techniques.				
6. By extensive source work for understandings.	81%			
7. By a succession of crafts.				47%
8. By diversified work in several areas (such as painting, crafts, appreciation).	83%			
9. By correlation with other subject matter (such as English, science, social-studies.)	70%	72%		
10. By the attitude:				
1. "Follow these directions"				
2. "Experiment to discover how"	87%			



There is a much wider scattering of opinion concerning methods among the 47 junior high school teachers than among the 36 elementary teachers. They are only 70% - 72% in favor of correlation of subject matter as against 100% in elementary schools, however, this is balanced by 81% for extensive source work for understandings. 2% state definitely that they regard free and unhampered expression as poor. 47% deem a succession of crafts as poor method.

The voluntary remarks fall into the following areas, and represent 47 comments on concepts of art education.

1. Contributing to general experience in SENSITIVITY, EXPRESSION, EMOTIONAL RESPONSE, AND FACTUAL KNOWLEDGE.
2. Concerned with individual response of the child to his environment as expressed through line, color, dark and light, form, and texture.
3. Not dictation of ideas by:
  - a. Teacher's preconceived plans.
  - b. Imitative drawing.
  - c. Alteration of child's work to adult concepts.
4. Seeking to develop each child's potential powers of aesthetic appreciation and creative expression.
5. Art education for all, not just the talented few.

Art work in the junior high school is understood in terms of certain physical and emotional changes which take place during adolescence, and which have a marked effect on creativity.

I. Changes in Adolescents - Manipulative dexterity due to physical changes brings a wider range of media as well as a more mature possibility of techniques to the material creations of adolescents. When choices are made the breadth of activity is therefore greater. Choice of craft work is marked. Leatherwork, block-printing, ceramics, weaving, metalwork, etc. under the direction of a well trained teacher can be just as individually creative as a painting. If guided well there is no danger that these activities will resemble the work of the early DIRECTIVE METHOD, or the learning process be the same. There will be no manual to explain the steps of construction, the teacher will not impose mature standards, and the child will create. There may of necessity be a similarity of technique, but if the learning process has been ideal there will be no more similarity between the end results than there would be between two essays in an English class.

II. Changes in Adolescents - Changing interests in the members of his own sex, sports, shop work, and clubs are activity stimuli to the junior high "gang". The wise teacher will encourage a boy to interpret his experiences in art class. The subject matter may be presented in a realistic or abstract manner. For instance, the simple experience of "flying a model airplane" may be identified in several ways"

Abstract: The motion he felt as he pivoted in swinging the plane through the air while he gave it



more and more line. (kinesthetic sensation).

Concrete: He may present a pictorial record of the model plane circling through space, usually with the appropriate surroundings.

Concrete, with possible abstract element: He may identify himself according to how important he feels himself. The creator of the plane could be large. The plane as the main object of interest could dominate.

This knowledge leads to an understanding of the child's art. Conversely, the same must be done in the appreciation of the great works of art. We must first make it possible for the child to identify himself with the relationship of the artist to his subject matter.

III. Changes in Adolescents - Gaining independence and status: a new range of contacts comes to the junior high boy or girl. The variety of contacts with more people and situations exists. He must increasingly direct his own behavior by managing his school and social life. He will explore, experiment, learn about the world; always in keeping with "gang" concepts of early adolescence. Mastery of skills approved by the group is of great importance to the art teacher. Any work which will improve status is well done: Theatre art work, photographic art work, work in wood, or studio enterprises which are accepted as adult occupation fall into this category. The approval won by such activity helps

emotional as well as creative and aesthetic growth.

#### IV Changes in Adolescents - Heterosexual development:

Another phase of the adolescent is interest in the opposite sex. In the classroom such manifestations are evident.

Horseplay and showing off is common to junior high school boys, whereas the girls are either indifferent or play up to the boys. Self consciousness keeps them in two groups, yet they seek opportunities to associate. In the art room bickering, giggling, and pushing about are factors to be understood and coped with by teachers. Work can be planned to meet this need of the sexes to work cooperatively.

At this stage of development the adolescent's fantasy life can find expression. Theatre arts, the dance, music, and writing provide opportunity for the fantastic to acquire form and meaning. Thus, the fashion plate women, the pretty girls, the group work on common concerns such as decorating the gymnasium for a dance, preparing an assembly, facilitate hetero-sexual development. Thus, another social need is met.

The consensus is that emphasis in junior high school art is on general educational purposes with values common to all. At this age there are greater individual differences which can contribute to a wide range of effort. Conversely, it is harder to draw forth the special interests because children are eager to conform to standards. They do not want to appear different. However, the teacher can win their respect and confidence, and eventually lead children into expressing

their own interests and solving their own creative problems.

Courses Required and Elective - The fact that art is required for seventh graders only, in most of the junior high schools contacted, means that some of the children will never study art again in the public schools. That does not always mean that they dislike art, but often a child is torn between a choice of music or art. Such a situation motivates many teachers to introduce units with the emphasis on art in daily use. Personal and community applications of art are common.

Eighth and ninth graders elect art. Groups use their skill for school services such as posters for various extra-curricular functions, stage arrangements for assemblies, perhaps plans for redecorating the principal's office, or the cafeteria. While groups are at work, the other children may be working on individual activities in wood, metal, plaster, or some individual work correlated with some other class work. The boys sometimes divide their time between the art room where designs are made, and the shop where they can use machine tools.

CHAPTER VII

SENIOR HIGH SCHOOL  
ART EDUCATION



## CHAPTER VII

### SENIOR HIGH SCHOOL ART EDUCATION

Most high schools have the same general educational aims common to elementary and junior high school art education. One big difference is that due to the period of decision when the student sets high value on skills. Nothing short of perfection satisfies him: he is frustrated unless he meets his own standards. Critical awareness toward the environment and the outcome of activity make it necessary for the teacher to introduce the students to the physical properties of media, and establish relationship between representation, personality, and technique. The representation is the result of the individual's experiences with his environment, personality is his way of reacting, and technique is his method of reaction. In secondary education exploration with media and ways of using then develops new techniques and helps mental and emotional growth; it cannot be "taught", but is closely interwoven with experience.

Two Types of Aptitude are manifest in the emergence of creative concepts at high school age. There is the visually minded type who assume the role of onlooker, and the haptical type who have tactile or kinesthetic experiences. Most people fall between the two types, but tests show that none are divided equally between the two.

A psychologist from Vienna, Dr. Viktor Lowenfield, who is now a member of the teachers' staff at the University of Pennsylvania has made an investigation of 1123 subjects.



"47% were clearly visual

23% were haptic

30% had plus or minus quantities of the two types."<sup>1</sup>

The significance of this knowledge for the art teacher is that almost half of the students need tactile or kinesthetic stimuli. Therefore, the visual stimuli which have predominated, indeed still predominate, in art education are lost on the haptical or haptically inclined pupils.

With this scientific understanding teachers now have a working basis. The whole world of experience differs for these types. Seeing may even become an inhibitory factor for those who orient themselves only by touch, bodily feelings, muscular sensations, and kinesthetic fusions. Lowenfeld explains that:

-----extreme haptical individual -- who is by no means rare -- is normal sighted and uses his eyes only when compelled to do so; otherwise reacts as would a blind person who is entirely dependent upon touch and kinesthesia. An extreme visually minded person, on the other hand, is entirely lost in the dark and depends completely on his visual experiences of the outside world. This distinction is true for creative types as well as for individuals in general, as has been reported elsewhere.<sup>2</sup>

However, even among the blind there are both visual and haptical types. Conception of the world as a picture as

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(1) Lowenfeld, Viktor, "Tests for Visual and Haptical Aptitude". AMERICAN JOURNAL OF PSYCHOLOGY, Vol. 58, 1945.

(2) Lowenfeld, Viktor, CREATIVE AND MENTAL GROWTH. New York: The Macmillan Company, 1953, p. 232.

against the interaction of emotional forces is another way of expressing the differences.

Ideally, in the high schools, we are still concerned with art as self expression according to individual needs. There are two factors which change the work materially.

1. Art is an elective subject, therefore those who have not found satisfaction in it before do not choose it. Some college preparatory pupils would like to elect it, but a study period seems like a wiser choice. Others of them are willing to sacrifice the time to art. These selective factors tend to create a group whose interest, and often talent, is very high.
2. Critical awareness influences satisfaction only with skilled outcomes of workmanship.

Our general aims can still incorporate all types of students who may elect art courses. Maturity of the pupils calls for high standards of execution, but no one despairs if some pupils fall below the usual standards: this kind of education is not vocational. Techniques are not ends in themselves, but only the means by which creativity is expressed. Lowenfeld expresses it this way: "--- techniques when used as ends in themselves are facades without structure."<sup>3</sup>

The Harvard Committee expresses the same thought that means and ends are inseparable in education: "It must uphold

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(3) Lowenfeld, VIKTOR, CREATIVE AND MENTAL GROWTH. New York: The Macmillan Company, 1953, p. 209.

at the same time tradition and experiment, and the ideal and the means, subserving, like our culture itself, the change within commitment."<sup>4</sup>

It can be concluded that our contributors to this study are in keeping with educational practices of our time, for the most part. Lip service is given in many art groups, but devious restrictions prevent many art teachers from doing their best work. Greatest among these drawbacks is the belief that art is an extra. Another restriction is the common practice among school systems to hire one teacher to do the work of at least three art specialists. Still, as a whole, there is progress in art education.

Personal interests predominate in high school art work, and there is an eagerness to give expression of any kind an intellectual backing. This is not sufficient by itself in artistic motivation, or in stimulation of imaginative creation: the personal experiences of everyday life must of necessity have different imaginative significance for each person. A burning horse barn on a windy night might, to different individuals, be:

1. A beautiful inferno of windswept flames and deep racing shadows against the dark sky.
2. A tragic and terrible wrangling of the screaming and writhing of trapped horses.

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(4) The Harvard Committee, GENERAL EDUCATION IN A FREE SOCIETY. Cambridge, Mass., Harvard University Press, 1945.



3. A lonely man watching in despair because he can do nothing to comfort or save his beloved animals.

4. A great financial loss.

Thus, the different driving forces of the imagination make visual expression whatever they will. The kind of experience determines the art product of the individual. The art teacher must motivate by class discussion of these matters, leading the students to try their own expressions with suitable media.

At this stage stimulation by figure posing models with interpretations is important: particularly for the haptic individuals. A man carrying a heavy pack on his back is something which students not only observe, but can experience in the classroom. The visually minded make a pictorial analysis of the situation and the environment, while the haptically minded will deal with subjective experience which interprets the strain of the burden upon the man.

The individuals will develop freedom and flexibility of expression which in turn must have its effect upon the mental and emotional development. This is not peculiar to art activity: the same thought processes apply to the blacksmith or jeweler dealing creatively with metal, the businessman creating new methods of sales stimulation, the scientist, the physician, the engineer, who also deal with problems with ever changing assumptions, flexibility, and inventiveness.

Aesthetic Criteria - Creative and aesthetic understanding go together: development rather than teaching is the ideal method in the high school art classes. They are closely related with personality and individual work, and are active knowledge when learned by experience: passive knowledge when taught academically.

No chapter on high school art would be complete without mention of emergence of interests into the adult world. Functional designs dealing with the industrial world of graphic arts, industrial designs of cars, plastics, ceramics, wood, textiles, etc. are part of the interests and needs of the students. Some pupils have amazing skill of execution, but usually in a narrow field, so there remains much to be learned in the high school. Lowenfeld says that what they know becomes the:

"---pebble dropped into still water; it begins with small concentric rings about a focal point, but increases in larger and larger rings to include the entire area of emphasis."<sup>5</sup>

The three tables in the following chapter are the pictorial result of the research contributed to by 51 high school art teachers in New England.

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(5) Lowenfeld, Viktor, CREATIVE AND MENTAL GROWTH. New York: The Macmillan Company, 1953, p. 210.



CHAPTER VIII

INTERPRETATION OF  
SENIOR HIGH SCHOOL ART  
EDUCATION DATA

## CHAPTER VIII

### INTERPRETATION OF SENIOR HIGH SCHOOL ART EDUCATION DATA

#### Ten Differences Between Junior and Senior High School Art -

are of importance to a student of methods:

1. A decided drop in correlation of subject matter: 41% occasionally, 1½% never.
2. Free and unhampered expression is not considered important: 9½% always use it, 19½% never.
3. Guided creativity is used always by 90% teachers.
4. Teaching of principles and facts - often by 84%.
5. Presenting several successful techniques but urging development of own - often used by 82%.
6. Only 1½% of the high school teachers never present techniques. (5% never use it in junior high school).
7. Extensive source work for understandings has gained favor with 94%. (Only 40% in the junior high used it.)
8. For the first time a few indicate a succession of crafts: 5½% always use this method.
9. Diversified work in several areas - always by 75%.
10. Only 1½% occasionally ask students to follow directions. (This may be the outcome of source work).
11. 96% always teach by the attitude: "Experiment to discover how".

It is interesting to note that interpretation of other school subject matter has almost been laid aside as a method.

Result of 51 Answers from High School Teachers regarding frequency of use of the ten methods listed on the questionnaire can best be evaluated in terms of percentages on Table VII.

TABLE VII

SUMMARY OF CHECKLIST REGARDING METHODS IN THE SENIOR HIGH

METHODS OF TEACHING ART	FREQUENCY OF USE			
	Always	Often	Occas- ionally	Never
1. By free and unhampered ex- pression.	91½%			19½%
2. By guided creativity.	90%			
3. By teaching principles or facts (such as color and perspective).		84%		
4. By presenting several suc- cessful techniques but urging development of own.		82%		
5. By never presenting tech- niques.				1½%
6. By extensive source work for understandings.	94%			
7. By a succession of crafts.	5½%			
8. By diversified work in sev- eral areas (such as paint- ing, crafts, appreciation).	75%			
9. By correlation with other subject matter (such as English, science, social- studies).			41%	1½%
10. By the attitude: 1. "Follow these directions" 2. "Experiment to discover how"	96%		1½%	

It is evident that there are ten greater differences between junior and senior high school art than between elementary and junior high schools.

Consensus of 51 High School Teachers Regarding Best Methods for Different Types of Learners can best be evaluated by percentages in Table VIII below.

TABLE VIII			
METHODS OF TEACHING ART	BEST ADAPTED TO WHAT TYPE OF LEARNER		
	Average	Talented	Indiff
1. By free and unhampered expression.	91%		
2. By guided creativity.	75%	15½%	
3. By teaching principles or facts (such as color and perspective).	84%		
4. By presenting several successful techniques but urging development of own.	80%		
5. By never presenting techniques.			
6. By extensive source work for understandings.	94%		
7. By a succession of crafts.	51%		
8. By diversified work in several areas (such as painting, crafts, appreciation).	72%		
9. By correlation with other subject matter (such as English, science, social-studies.)	31%	3½%	
10. By the attitude:			
1. "Follow these directions"			
2. "Experiment to discover how"			



1. 9 $\frac{1}{2}$ % believe that free and unhampered expression is best suited to the average learner.
2. Guided creativity is considered best by 75 $\frac{3}{4}$  for the average learner, and best for the talented by 15 $\frac{1}{2}$ %.
3. Teaching principles and facts is considered a good method for the average learner by 84%.
4. 80% of the teachers believe that presentation of several techniques, but urging development of own is good for average learners.
5. 94% believe in extensive source work for understandings for average learners.
6. The same 5 $\frac{1}{2}$ % who always teach by a succession of crafts believe in that method for average learners.
7. 72% believe in diversified work in several areas (such as painting, crafts, appreciation) for average learners.
8. 31% believe that correlation with other subject matter is best adapted to the average learner.
9. 3 $\frac{1}{2}$ % believe in correlation of subject matter for the talented learner.

Some teachers indicate that lack of equipment, no running water in room, short periods of work such as forty minutes, supervisory rules, etc. interfere with professional practices to the extent that individual differences are not adequately met. They would like to encourage individuals in the direction of their needs. Some teachers are happily situated so that this type of guidance is possible. It is sorely needed to avoid frustration during the crisis of adolescence.



Personal Rating of Techniques by the 51 high school teachers is explained in terms of percentages by Table IX below.

TABLE IX

SUMMARY OF TEACHER RATINGS OF TECHNIQUES: SENIOR HIGH

METHODS OF TEACHING ART	TEACHER'S RATING OF TECHNIQUE			
	Excel.	Good	Fair	Poor
1. By free and unhampered expression.		91½%		19½%
2. By guided creativity.		91½%		
3. By teaching principles or facts (such as color and perspective).		92%		
4. By presenting several successful techniques but urging development of own.	19½%			
5. By never presenting techniques.				1½%
6. By extensive source work for understandings.	96%			
7. By a succession of crafts		3½%		49%
8. By diversified work in several areas (such as painting, crafts, appreciation).		75%		
9. By correlation with other subject matter (such as English, science, social-studies).		30%		
10. By the attitude:				
1. "Follow these directions"		1½%		
2. "Experiment to discover how"		26%		

The above table answers the problem with an overwhelming majority of the teachers in favor of teaching art as an art rather than as a craft.

Philosophy:

96% believe in experimentation to discover how, against the 13% who believe in having the pupils follow directions.

Understandings:

96% believe in the excellence of extensive source work for understandings, and 51.9% of that number also checked correlation with other subject matter as being good. The total who believed in correlation of subject matter as good was 80%.

Opposing that philosophy were the 51% who favored a succession crafts. This may not be opposition necessarily, for they were not asked if they taught crafts by the DIRECTIVE METHOD.

49% thought a succession of crafts to be poor method, while 75% checked diversified work in several areas (such as painting, crafts, appreciation) as being a good method.

Expression:

Free and unhampered expression was the choice marked good by 91% and poor by 191%.

Guided creativity method suffers from an apparent inconsistency when only 91% checked it as good. Already in Tables VII and VIII 90% have indicated that they always use the method, and 901% have checked it as best adapted to average and talented learners.







## CHAPTER IX

### SUMMARY

In reporting the findings of this research problem the foci of use and educational accomplishment will be presented on the three succeeding levels of generality. Elementary findings are pictured in graph form in Figure 1.

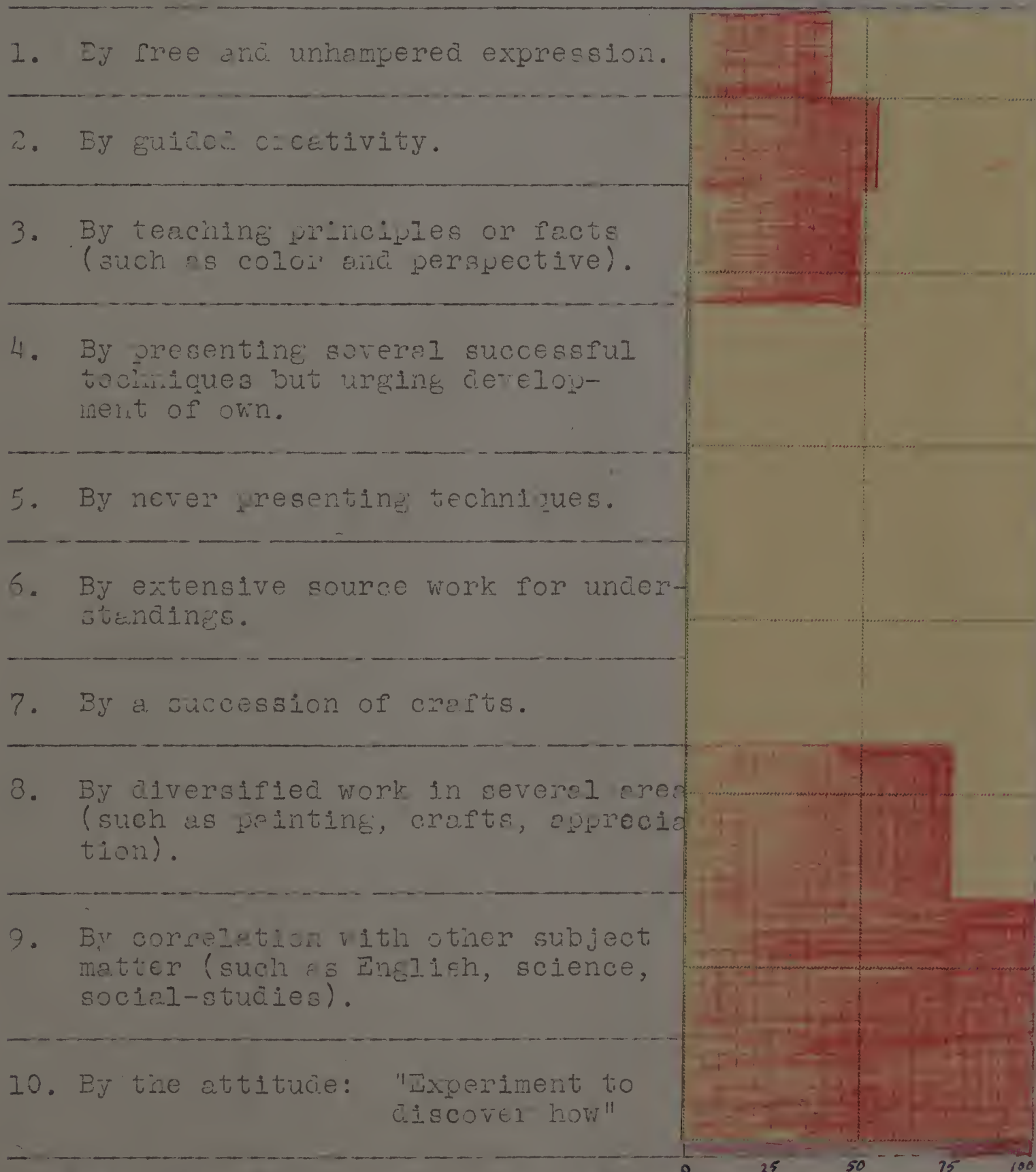


Figure 1. Frequency of Use in Elementary Schools in Terms of Percentages.



It is evident at a glance that not all methods are used, yet, from the text we gather that educational aim and accomplishment of art education in the elementary schools has been in keeping with the best educational theories and practices. They, in this field as in others, have been pioneers.

Junior High School data is recorded by percentages in Figure 2.

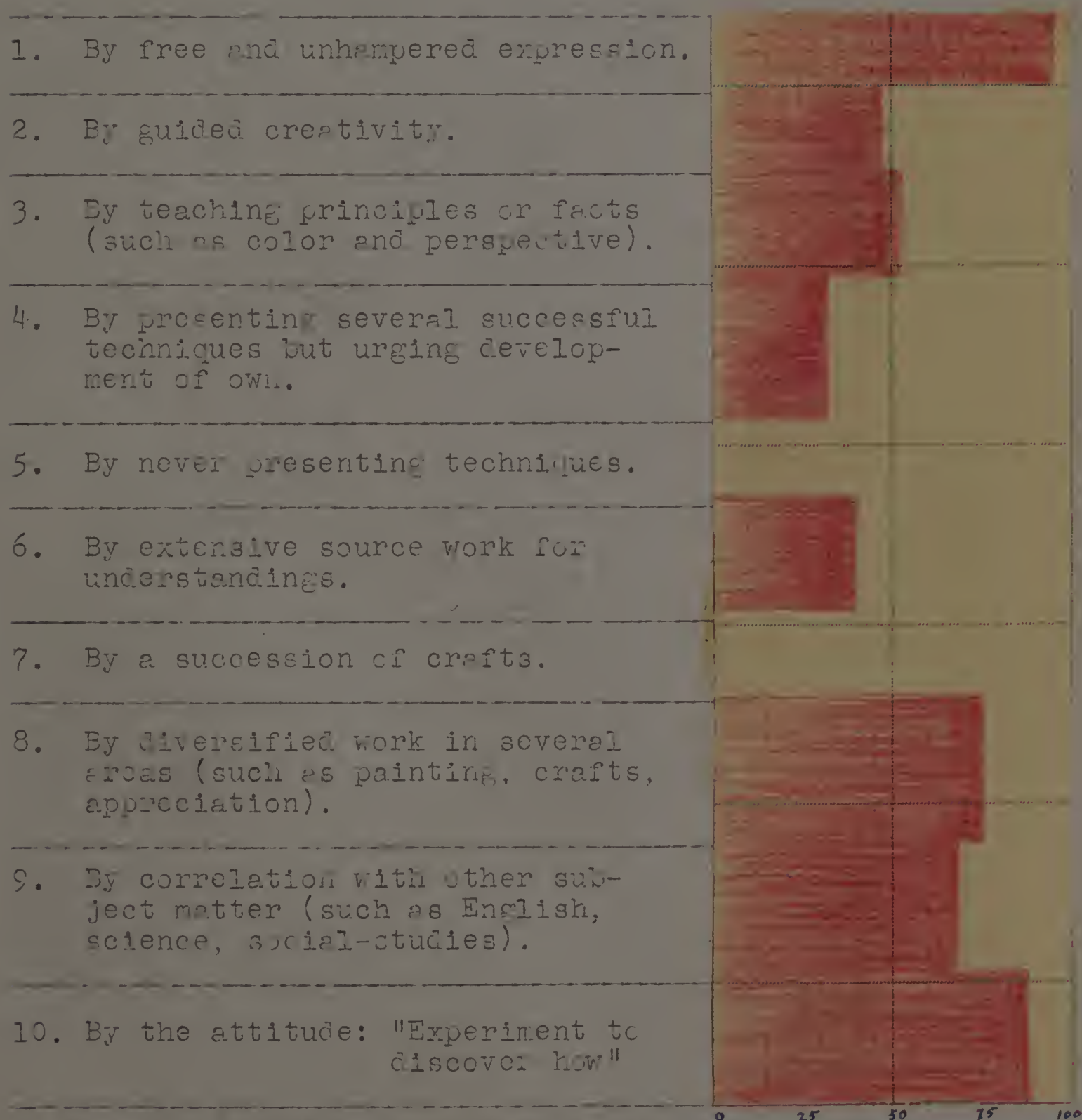


Figure 2. FREQUENCY OF USE IN THE JUNIOR HIGH SCHOOLS IN TERMS OF PERCENTAGES.

It can be concluded that free and unhampered expression and the experimental attitude are the points of majored emphasis, and that diversified work in several areas such as painting, crafts and appreciation are offered.

In the Senior High Schools the research reveals a different trend as indicated in Figure 3, below.

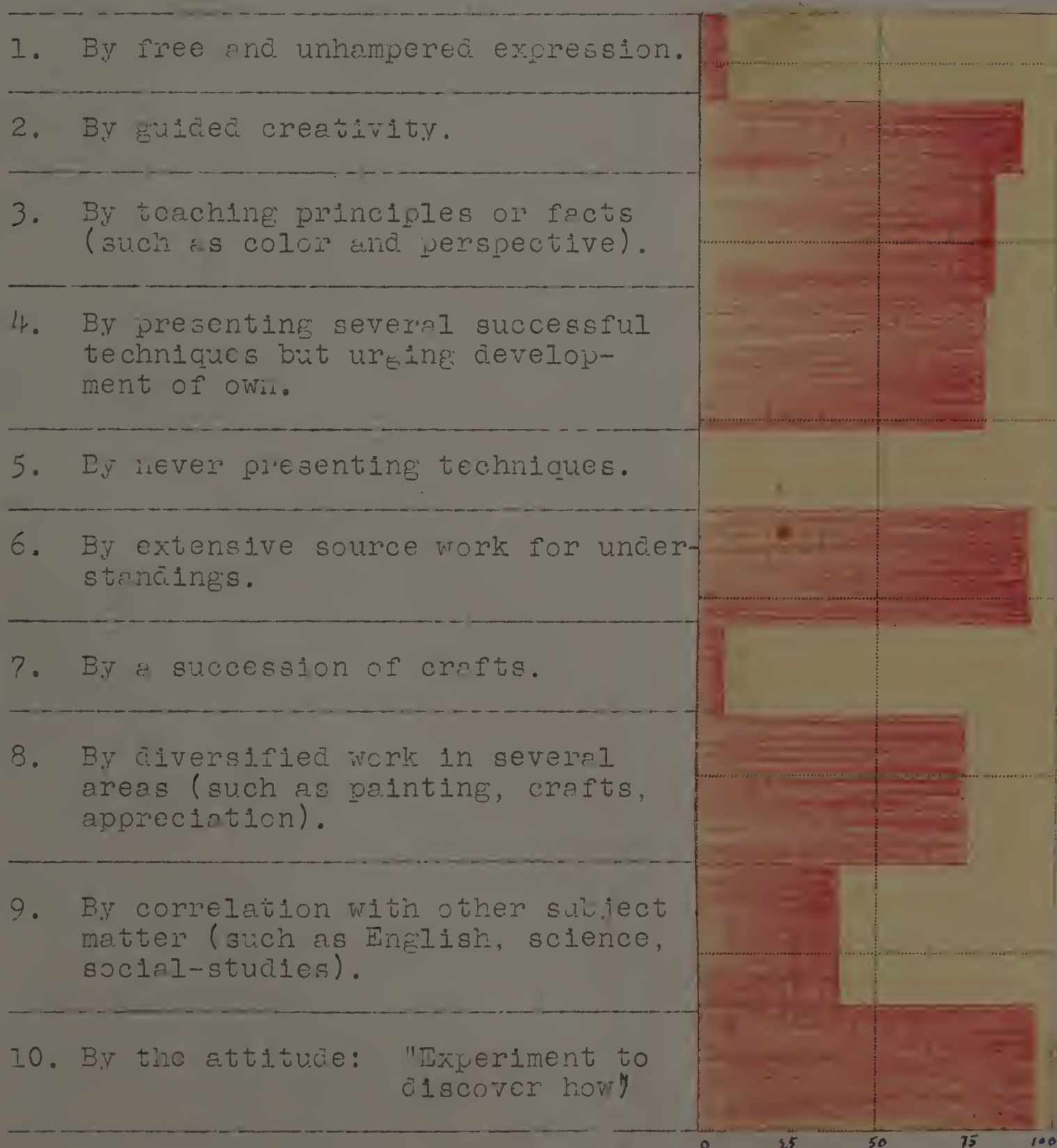


Figure 3. Frequency of Use in Senior High Schools In Terms of Percentages.

The three outstanding characteristics represented on this graph are the experimental attitude, the fact that extensive source work is done for understandings, and that creativity is guided. The fact that these teachers never present techniques testifies conclusively that they adhere to the experimental attitude which they endorse 96%. Again, in the high schools diversified work in several areas of expression is done. It will also be noted that the teaching of principles and facts has an 84% endorsement, and that although techniques are not copied 82% of the teachers show the various successful ones to their groups. This fact alone shows the tremendous strides that art education in particular, and education in general has taken in the past fifty years. With the period of decision, critical awareness, and the predominance of personal interests which are discussed in the text, Chapter VII, there is still opportunity for creativity and development in art expression to the same degree that it is required in English composition. It will be noted in Table III that correlation with other subject matter only has a 40% strength. Where the subjects are taught by specialists on the faculty instead of one room teacher for all subjects it is surprising that this method has as high a percentage: perhaps it is due to the fact that pupils have stated that they are making something related to other subject matter fields.

A three-phase list of the ten methods is presented.



Methods - A statement of returns summarized below may serve to clarify Figures 1, 2, 3. Methods used most frequently will be underlined in red.

1. Free and unhampered expression.

Elementary	Junior High	Senior High
41½%	95%	9½%

2. Guided creativity:

50%	46½%	90%
-----	------	-----

3. Principles and facts:

49%	51%	84%
-----	-----	-----

4. Presentation of several techniques:

0	31%	82%
---	-----	-----

5. Never presenting techniques:

0	0	0
---	---	---

6. Extensive source work for understandings:

0	40%	94%
---	-----	-----

7. A succession of crafts:

0	0	5½%
---	---	-----

8. Diversified work in several areas (such as painting, crafts, appreciation.)

75%	75%	75%
-----	-----	-----

9. Correlation with other subject matter:

100%	65%	40%
------	-----	-----

10. Experimentation to discover how:

100%	87%	96%
------	-----	-----

From the above data the following generalizations can be made.

1. Free and unhampered expression which is most prevalent as a method at the junior high school level with a strength of 95% follows the general educational reluctance to lay aside old methods. However, this is not a discouraging factor when we regard the popularity of the next method.
2. Guided Creativity, which is the newest approach, was checked by 50% of elementary, 46½% of junior high school teachers, and 90% of the senior high school teachers participating. This is one of the most significant findings of this study.
3. Principles and facts are qualified as to amount of use at the three levels.
  - a. 49% of the elementary teachers give color facts.
  - b. 51% of junior high school teachers give color, design, and handling of material facts.
  - c. 34% of the high school teachers use this method frequently. It must be remembered that their pupils demand perfection in their own work. Messy experimental work would be frustrating to them at the critical age.
4. Presentation of several successful techniques but urging development of own finds 31% usefulness in the junior high schools, and 82% use in the senior high schools, but none at all in the elementary schools.
5. By never presenting techniques, the answer for all groups was 0. Presumably the teachers never say "do it this way" regarding techniques.



6. Extensive source work for understandings is used increasing as pupils are able to do research. Not used in elementary school, 40% of the junior high school teachers use this method, and 94% of the high school teachers employ it.
7. By a succession of crafts: Only 5½% of the high school teachers still use this method which was the first. They do not necessarily teach by the directive method of earlier days.
8. Diversified work in several areas (such as painting, crafts, appreciation). 75% of teachers on all levels checked this method indicating that as an interest factor and educationally.
9. Correlation with other subject matter. With ability to do research, and widening interests the secondary school pupils are less dependent on subject matter correlation. 100% elementary, 65½% junior high, and 40% in senior high schools indicates the decreasing use of this method.
10. Experimentation to discover how. 100%, 87%, and 96% from elementary through senior high respectively is very good. Traditional Art Teaching has given place to the problems of education in general. It is used as a corrolary with other subject matter in the elementary schools, and has become a part of the regular work.

Experimental Attitude has a very high rating in this study. 100%, 74%, and 96% from elementary to senior high. This is

another departure from the traditional skill method. By this method art and creativity cannot be separated. Crafts, other than those taught by directive method, can also be works of art.

Method is the answer to whether art is taught as an art or as a craft. The consensus of the participants in this study is that art should be taught as an art and not as a craft.

APPENDICES  
LETTER OF TRANSMITTAL  
FORWARDED WITH QUESTIONNAIRE  
QUESTIONNAIRE

APPENDIX I

Letter of Transmittal Forwarded With The Questionnaire

Dear (Superintendent's Name): .

May I have your permission to conduct a checklist questionnaire among the art specialists in the (City's Schools)?

This will aide me greatly in preparing my problem which is part of the requirement for the Master of Science Degree at the University of Massachusetts.

Enclosed you will find a copy of the checklist.

Yours truly,

Frances J. Lake

APPENDIX II

City or town \_\_\_\_\_ Grade \_\_\_\_\_ Years of teaching: 1 \_\_\_\_\_; 5 \_\_\_\_\_; 10 \_\_\_\_\_.

You are one of a select number of art specialists being asked to give an opinion on this problem which is in partial fulfillment for a Master of Science Degree in Education.

Problem: An attempt to discover how you think art should be taught: as an art or a craft (adaptations by rules)

A statement of the outcome will be sent to you if you reply, and return this checklist within two weeks.

Address: Mrs. Frances J. Lake, 27 E. Pleasant Street, Amherst, Massachusetts

METHODS OF TEACHING ART	FREQUENCY OF USE	BEST ADAPTED TO WHAT		TEACHER'S RATING OF	
		TYPE OF LEARNER		TECHNIQUE	
	Always Often Occasion- ally	Never	Average Talented In- diff	Excel.	Good Fair Poor
1. By free and unhampered expression.					
2. By guided creativity					
3. By teaching principles or facts (such as color and perspective).					
4. By presenting several successful techniques but urging development of own.					
5. By never presenting techniques.					
6. By extensive source work for understandings					
7. By a succession of crafts.					
8. By diversified work in several areas (such as painting, crafts, appreciation).					
9. By correlation with other subject matter (such as English, science, social-studies).					
10. By the attitude:					
	1. "Follow these directions"				
	2. "Experiment to discover how"				





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